THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWNE.

No. 25. [Entered at Stationers' Hall.] OCTOBER 31, 1907. [Registered at the G.P.O. as a Newspaper.] ONE PENNY.

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Magnificent views of H.M.S. "Montagu" in the hands of the Wreckers off Lundy Island. Thrilling and beautiful effects, **representing the summit of Bioscopic perfection,** are depicted, **mighty Atlantic rollers from time to time breaking clean over the hull** and temporarily submerging the ill-fated vessel.

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A Literal Pictorial Rendering of the Old Proverb.

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Youthful Hackenschmidts.

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Two mischievous boys emulate the great Wrestler in a most laughable manner, to the distress of a lady and the discomfiture of a policeman. **Fun grows fast and furious from the opening scene to the close,** when, attired in the policeman's uniform, the grinning youngsters are presented in a delightful portrait.

No. 2011. Code, "Aspire." Length 190 ft.
Price £3 3s. 4d.

Diabolo Nightmare.

— A GREAT PICTURE. MIRTH, MAGIC AND MYSTERY IN EVERY SCENE. —

Diabolo Maniac—Clerk—Discharged. **Plays Diabolo everywhere, under every circumstance**—in bed—in the garden—on the roof—dislodged by chimney sweep.

Caught by grappling iron of a passing balloon, he plays suspended in mid air. Drops, and falls into lady's bedroom. Removed by police, still playing. **Prison yard, allowed to play,** teaches constable, and escapes. Steals another set. **Run down by motor, plays on the bonnet of the car,** thrown off, but rises, playing.

Walks into the sea—sinks—**plays on the sea floor**—wonderful sub-ocean effects. **Father Neptune takes lessons, while the clerk makes love to the ladies of His Majesty's Court.** In bed, still playing in his dreams.

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Notice.

The Editorial office is 11, Tottenham Street, where the Editor can be seen between the hours of 11 and 12-30 on Mondays and Fridays, and on Wednesdays between 2 and 4 o'clock, or by appointment.

Literary contributions and correspondence should be addressed to the Editor.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.

Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

OCTOBER 31, 1907.

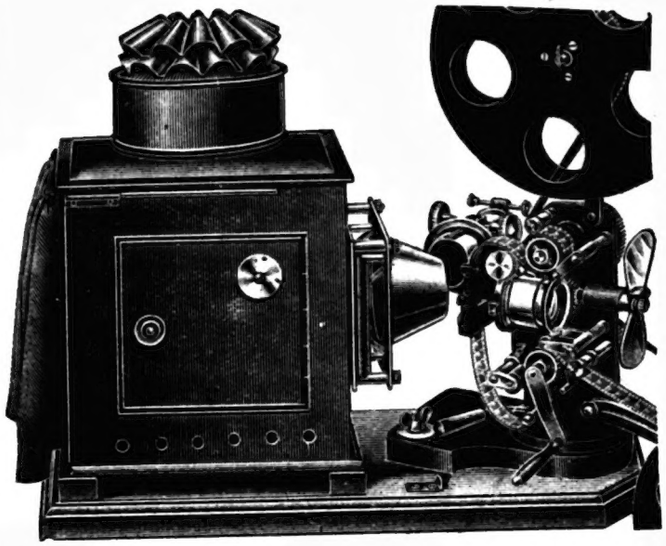
Grand National Films. Messrs. Hepworth were among the firms invited to tender for the Grand National, and like the others, they declined to risk £50 or more in a speculation of this character. Messrs. Hepworth not only declined, but, with a delicate humour which it is to be hoped Messrs. Topham appreciated, expressed the opinion that, if there were any payment to be made, it should be by Messrs. Topham to the firm which filmed the race! This strikes us as the right attitude to take up with bodies which have become possessed with an exaggerated idea of the value of the concessions they may be able to grant.

New Lease of Life for the Lantern. The ordinary lantern bids fair to have a new lease of life in view of the clever invention of MM Auguste and Louis Lumière, of Lyons. The autochrome plate, with which objects in their natural colours may be directly photographed, at once provides the means for making direct lantern slides. Such slides will necessarily be expensive to make for some months to come, but there is every reason to believe that the price of materials will gradually become less as the process is simplified. The men who have demonstrated to the world that natural colours may be caught by the photographic lens, have laid the foundation stone upon which a magnificent structure will be built. The success now attained cannot but infuse fresh enthusiasm into the minds of the many other scientists who have been labouring for years to secure similar results. It is, indeed, reasonable to expect that greater concentration will be induced, and that we shall soon have the gratifying announcement to make that the process of colour photography for the lanternist is well within the reach of the amateur, as well as the professional lecturer. As illustrative means to the professional lecturer, the autochrome process stands to-day without a peer, making it possible to project upon the screen representations of paintings—natural landscapes—and the loveliest hues of flowers, hitherto defying accurate copying. It is not so much the question as to being up to date with the latest novelty, as it is the wonderful and efficient means here provided for making permanent records otherwise lost to view for ever.

New Possibilities for the Botanist. We can quite imagine, for instance, how the botanist will revel in the new art. The orchid grower who has nurtured for years a choice plant that flowers but seldom, need no longer grieve that his long looked for blossom can live but a few hours before his eye for admiration. His policy henceforth will be to wait in readiness with camera and plate, that he may photograph his specimen at the zenith of its beauty and perfection. Afterwards, at his leisure, and at the pleasure of his friends, he will show them, by the lantern, the triumphs of his hobby and the lovely things which Nature can produce.

A truly Life-like Likeness. Likewise the likeness of a friend will no longer be a monotone in which expression and character are but barely represented, but the complexion with every detail perfect will be recorded. We might go on to

BUTCHER'S Empires



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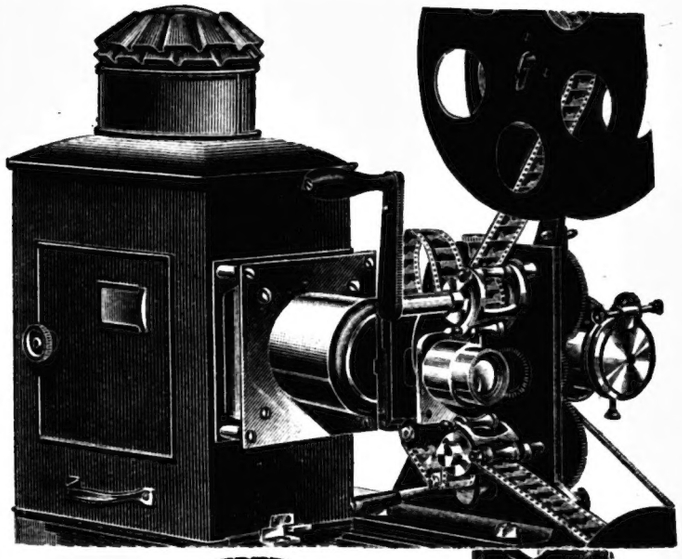
Patterns to suit every class of Shows.

No. 0. 1908 Model.

Complete Cinematograph and Lantern Slide Projector, with 12 inch spools, patent film centerer, swing round mechanism, gives perfect results.

Price £14 14 0.



No. 1. 1908 Model.

Containing many of the movements of our large machine, but without Automatic Cut-off.

A reliable machine of light but strong construction, suitable for small theatres and public entertainments.

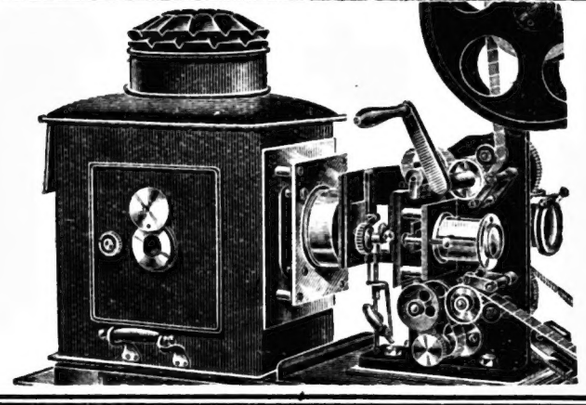
The film is centred by a lever without altering the optical centres.

The gate holds the film firmly but easily.

The lantern body slides in grooves and centres automatically for films or slides.

Each machine is complete with two 12 in spools, 2 lenses, and travelling case.

Price £18 18 0.



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Contains all the most up-to-date movements possible.

Gives an absolutely rock-steady picture.

Automatic Cut-off worked on an entirely new principle.

Patent Carrier for the Condenser, by which a broken glass can be removed from outside of Lantern.

Special attention has been given to the ventilation of Lantern body.

Patent adjustment for moving film in gate without altering optical centres.

Price £35 0 0.

W. BUTCHER & SONS, Ltd., Farringdon Avenue, London, E.C.

write a volume in this strain, showing the hundred and one new fields now open for the first time by the admirable invention of the Lumieré Brothers, but it must suffice to conclude this reference by saying that lanternists should arouse themselves to the vast possibilities of the new and practicable invention.

Beautiful Supplement to the Kinematograph.

Exhibitors who are in the habit of using lantern slides in conjunction with their films have long since discovered that such a combination is always welcomed by the audience. It not only affords an interval of rest for the eyes, but also comes as a change for many reasons desirable. Many of the higher class hand coloured slides are greatly admired, and the introduction of subjects illustrating a song, generally meet with a very hearty applause. If success has been obtained by such judicious arrangements of the program, how much more will such performances be valued when it is known that the scenes depicted are in the real colours of nature. This, of course, applies more especially to audiences fully qualified to appreciate to their full value the pictures presented. The idea of what Italy is like as gained by viewing a film subject presented with animation is very good; yet how much is lost by the deplorable omission of colour. Hence the supplementary lantern slide, by autocrome methods, giving the true rendering of the marvellous range of colours, natural and otherwise found in that part of the world, would substantially enhance the value of such an exhibition, seeing that what the kinematograph failed to do the supplementary slide would accomplish.

Nature Colours and the Kinematograh.

Living Pictures invested with all the colours of nature are not yet with us, but many well-known experts are busy on the problem. Just at this time when the Lumieré process is being talked about in every Photographic and Scientific journal, it is only natural that lanternists should be asking the questions about colour projection. At the same time, others are more concerned about adapting colours to the kinematograph. Professor Miethe of Germany appears to be one of the foremost in the field. He has been working on it for a long time, in conjunction with a Berlin Kinematograph Company, and it is said that the trials have already made great progress. Whilst such progress is being made, others are seeking to bridge over the interval by making compromises. If we cannot have nature in all her glory, we will approach as near to her as possible—half a loaf is better than none. This is the policy of some English workers, and it is whispered that within the space of six months exhibitors will be using coloured film pictures in their ordinary projectors and interspersed with monotones.

Art and the Lantern.

New uses for the lantern and kinematograph seem to spring up every day *Pearson's Weekly*, in its last issue, details one of the most recent. It says: "Professor R. W. Wood, the distinguished American physicist, has been struck with an original idea in the way of picture illumination. He constructs a lantern-slide view from the picture, by aid of photography, and projects this slide upon the original painting, instead of upon the traditional white sheet. The room should, of course, be darkened. In this way a strong illumination is produced on the high-lights of the picture, and a feeble illumination on the shadows. Hence, the contrasts of light and shade are greatly increased and approximate to those of nature. Effects of a very startling nature are said to be produced. Speaking of an experiment on a pastel representing a sunny market-place in Brittany, Professor Wood thus describes the result in an American scientific paper: 'Under the illumination of the lantern, the picture becomes filled with a perfect flood of sunlight, and we feel at once that here, for the first time, we are looking at a picture in which the enormous luminosity contrasts of nature are nearly approached. If, after looking at the picture illuminated in this way for a few minutes, we remove the slide from the lantern, thus allowing uniform illumination to fall upon it, we feel a decided shock. The picture looks as if it had not been dusted for ten years.....the sunlight leaves it and everything looks flat. As we become accustomed once more to the usual illumination, the appearance of the picture gradually improves.' A curious effect is obtained by projecting the photographic negative upon the picture. This may destroy the contrast entirely, so that the painting looks like a flat wash. Professor Wood was led to his idea by observing the play of sunbeams, which had filtered through foliage, upon the canvas, when he was sketching out of doors. He suggests that his method might be applied to scenic effects for stage purposes.

Pictures' place in the program.

Signs are not wanting that music hall managers are becoming alive to the great attraction they have in the living pictures, and in many London halls the bioscope turn is now one of the most largely advertised on the bill, a contrast to the time when it was generally put at the end of the program, in order to afford members of the audience an opportunity to leave in comfort. It was when the audience declined to accept this opportunity and sat till the whole of the pictures were through that the managers began to think the bioscope worth serious attention. It must be said, however, that a full appreciation of the drawing powers of a good series of films has not been arrived at, in cases, even yet. We were in one of the West End halls the other day, which makes a feature of the bioscope. The show was a very good one indeed, but we were sorry to notice it was given the last place on the program, being preceded by a number of very indifferent artistes. We heard one member of the audience remark that it was a pity that the turn was not given the same prominence as at the Alhambra, and the general feeling seemed to be that it was a pity one had to wait while the indifferent performers aforesaid went through their turn. If the pictures had been shown in the middle of the program instead of at the end, many who had to leave early would have missed the least attractive part of the performance instead of the best.

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

WALTURDAW.

Latest Top Liners.

The Canadian Settler.

575 feet. £14 7 6 (Less 33⅓ %).

Shows every aspect of life in Canada. Cutting down the timber, stripping and cutting up the fallen trees into logs, a yoke of oxen at work ploughing, milking of cows, the log homestead, etc., etc.

The Belles of Japan.

140 feet. £3 10 0 (Less 33⅓ %)

A bunch of Japanese flowers is shown at the opening of this beautiful subject, which gradually fades and give place to a series of pictures of lovely Japanese girls.

CAN ALSO BE OBTAINED

Beautifully Hand Coloured for £3 10 0 nett, extra.

Guy Fawkes.

355 feet. £8 17 6 (Less 33⅓ %)

A beautifully staged version of the famous plot, in which the incidents are photographed at the actual spot at which they occurred.

The Fifth of November.

245 feet. £7 12 6 Less 33⅓ %)

Presents the humorous, as the above subject does the historical aspect of "Gunpowder Day."

—— New Testimonials arrive daily for the CINEMATOPHONE. ——

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Topical Pars.

Coming Fairs.

	Pop.	Nov.
Runcorn	17,000	2
St. Helens	86,000	2
West Bromwich	66,000	2
Mansfield Woodhouse	22,000	2
Sedgley...		2
Plymouth	108,000	5
Portland	16,000	5
Penistone	4,000	9
Sheffield	380,000	9
Carlisle	46,000	9
Wakefield	42,000	9
Lye	11,000	9
Deepfield		16
Stourbridge	17,000	28
Crowle	3,000	23
York	78,000	23
Clesterfield	10,000	23
Darlington	45,000	23
Newark...	15,000	30

Mr. T. C. Horsfall, the authority on town planning, will give an illustrated lecture on "The Prevention of Slums," at the Town Hall, Haverstock Hill, on Thursday, the Mayor presiding.

A fine display of animated pictures was given by our old friend Mr. Moore, of Halifax, before a large attendence, at the Southowram Club and Institute last week. Miss Bateman played special musical selections whilst the pictures were being shown.

On Thursday evening, Mr. Waller Jeffs gives a grand Welsh Night at Curzon Hall, where Mr. Ben Davies will sing a solo and the Birmingham Welsh Gleemen (80 voices) will render suitable national pieces. Films of Wales will be shown.

No showman should miss the chance of obtaining a sample set of the American Picture Posters which Heron & Co. are advertising in another column. As crowd pullers they are unique, and when such a variety can be obtained at such a low figure as 5s., every exhibitor would be wise to try them.

At the Vaudeville, Hackney, C. & J. Edison's Bioscope is still attracting large audiences, every Saturday and Sunday. Messrs. Edison are booking Halls in the following towns for their Winter Tours.—No 1 Company,—Brentford, Worcester, Gainsborough, St. Alban's, Surbiton, Worksop Sheffield, Bristol, etc.

Mr. P. Bendon has just finished three months' tour through Scotland, where he has had a record season. His animated pictures have been the talk of every town visited, and he is now at his business premises in Glasgow, paying personal attention to his hiring department, which, as far as we know, is the only one in that line in Scotland.

During a kinematograph show at Wonderland, Whitechapel, on Saturday night, some boys climbed on the roof in order to obtain a free view of the performance through a skylight. A policeman went up after them. The boys, in their haste to escape, ran along a narrow ridge, and one boy, Philip Finger, aged eleven, fell off the roof, the distance of which from the ground is about eighty feet. A projecting window broke his fall, and much to the astonishment of the policeman the boy got up and walked away to the London Hospital. He was so seriously cut about the hands and face, however, that he was detained at the hospital. His escape from death seems almost miraculous.

Lantern Lectures of the Week,—At Newcastle, Miss Gertrude Lowthian Bell, on "Buddhist Shrines"—At the Tate Gallery, the first of a series of lectures on "French and English Painters of the Eighteenth Century," by Mr. D. S. McColl, keeper of the Gallery.—At Sheffield, "Ten Thousand Miles to Saskatoon" by the Rev W. A. Dark, M.A.—At Cardiff, "Salt Sprays," a lecture on the life of the sailor, by Mr. J. Glendy Grant.—At St. Peter's Presbyterian Church, Sunderland, "Places of interest on the Midland Railway," by the Rev. A. Farquhar.—At the Conservative Club Hall, Crystal Palace Road, "The Navy," by Lieut. Henry Knox.—At Colnbrook, (Windsor) "Nelson," by the Rev. F. G. Vesey, in Poyle Congregational Church.—At the Manchester Athenæum, "Outposts of Europe" (lighthouses) by Sir Robert Ball.—Wesleyan Chapel, Lambeth Road, "A Trip to New Zealand," by Mr. Joseph Feil.—Wesleyan Reform School Room, Ellistown, Burton, "Blind Betty's Text," by the Rev. A. Holland, Buckingham, "Basic Slag," by Mr. W. A. Cox (before the Buck, Chamber of Commerce).—N.E.R. Temperance Institute, Hartlepool. "Keeping his Promise," reader, Mr. D. Russel; operator, Mr. R Newbold.

The "Irish News" describes the picture turn at the Palace Belfast, as one of the best of the evening. The bioscope is also a feature of the program at the Alhambra.

OXYGENITE.

Gaumont Co's New Compound.

The last few years have seen gigantic strides made in the development of the business of the kinematograph operator or showman, but for the lime light operator but little has been done in the shape of improved methods for obtaining oxygen. All are too familiar with the old system and its dangers to read the remarks which might be made thereon. Suffice it to say that many have experienced the awkward predicament of having to carry about charged cylinders of oxygen, which come under rather stringent laws made by the Post Office and railways, and of being held up and cross-examined respecting the ever present risk attached to carrying an explosive gas.

The many difficulties attached to the use of various forms of saturators are altogether too numerous to mention. The apparatus itself was clumsy and heavy.

These obstacles are now likely to pass away. A new compound has been invented, with the name of Oxygenite, and marketed by the Gaumont Co., the nature of which is said to be known only to the inventor. It is sufficient for our object to know that it is perfectly harmless in every respect, so much so that it can be sent by parcels post, or by ordinary goods traffic; it can be carried in the pocket, and receive the heaviest blows without any fear of dangerous results. Another advantage which will be greatly appreciated by every operator is that there is no need to make any elaborate preparations for obtaining gas before reaching the scene of operations, because Oxygenite allows the operator to produce his oxygen within five minutes of starting his show, and on the spot. To obtain the best results from Oxygenite, it is in every way advisable to use the Oxygelinder, a special apparatus made for that purpose. Briefly, we can imagine the operator arriving at the scene of his show, opening the top of his Oxygelinder, dropping in his Oxygenite, and, pulling out the domestic and familar box of safety matches, igniting his match, dropping the naked flame on to the Oxygenite (this is done with perfect impunity—how different it would be if it were oxygen !), closing the top of his Oxygelinder, connecting up to his ether cylinder, finishing his connection with his union and lime jet, and by the time he has got his machine into position, the pressure gauge indicates that there is already sufficient oxygen generated to commence the show. The whole process is simplicity itself, and there has not been the slightest risk involved from beginning to end.

Oxygenite is a harmless compound which has a sand-like appearance, and when incinerated in an air-tight closed vessel, produces oxygen in five minutes. It can be sent any distance per parcels post, without fear of risk. It can be bought in any quantity, and kept for any time without fear of deterioration.

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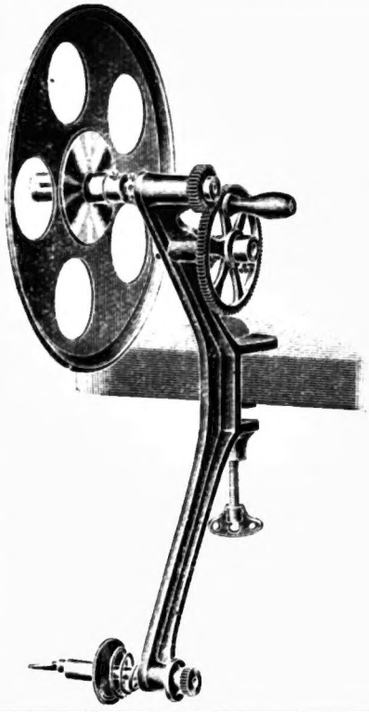

A NEW

Combination Winder and Re-winder.

This little machine can be fastened anywhere and saves about half your time in re-winding. A special advantage is the adaptability for ordinary winding.

Price **25/-** net.

New Hepwix Films.

THE HARLEQUINADE.

No. 1214. Length 475 feet. Price £11 17s. 6d.

THE ARTFUL LOVERS.

No. 1596. Length 300 feet. Price £7 10s. 0d.

MOGADOR STREET SCENES.

No. 1592. Length 200 feet. Price £5 0s. 0d.

Usual Discount.

The Hepworth Manufacturing Company, Ltd.,

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Round the Provinces.

The Ipswich Public Hall has been well filled during the run of a good picture program—Cape to Cairo, Herring Harvest, Train Wreckers, Across the Rockies, and this year's Derby.

An overflowing audience was present at the entertainment given at the Royal Albert Institute, Windsor, by Ruffel's Imperial Bioscope. The pictures were a great advance on those seen a few years ago.

Mr. Waller Jeffs continues to introduce many new features into the program at Curzon Hall, and at each performance the hall is crowded. A capital set of animated pictures entitled The Two Little Orphans is highly appreciated.

The New Century Pictures continue at the St. George's Hall, Shipley, where their popularity seems to be on the increase. The chief films are Short Sighted Sportsman, Nimple Cripple (?), Dumb Sagacity, and Yellowstone National Park.

Trafalgar Day was celebrated at Curzon Hall by the exhibition of pictures illustrative of the life of the great naval hero, and Mr. Hickman Smith sang "The Death of Nelson." Diabolo and Dieppe Motor Races are new features of Mr. Waller Jeffs' program.

Mr. J. Duckworth informs us that he has passed his 26th week at the Central Hall, Colne, and is showing to increased audiences. This undoubtedly speaks very highly of the show he gives, seeing that the town has only some 30,000 inhabitants.

A capital entertainment is being provided at the Drill Hall, Gilliesgate, Durham, by the International Life Pictures. The pictures are well selected, and among the best received are Dieppe Motor Racing, Trip to Japan, Mother-in-Law's Race, Jim's Apprenticeships, and My Word, if You're Not Off.

After breaking nearly all records at the Colston Hall, Bristol, the St. Louis Picture Co. are paying a return visit to Bath where they open at the Assembly Rooms on Monday for a fortnight. The chronophone is the feature of the program and the Oxford Pageant is another attraction.

Mr. Sydney Carter's pictures have entered upon a second week at the Cambridge Hall, Southport, which promises to be as great a success as the first. The program has been completely changed and the principal features are now Victoria Falls of the Zambesi, and Olympia Horse Show.

The New Century Animated Pictures, under the direction of Mr. Francis D. Sutherland, are this week at the Town Hall, Barrow. The feature of the program is the talking and singing pictures given by the chronophone, and there are a good selection of ordinary films.

Calder's Kinematograph and Concert Company last week paid a visit to Craithie, (N..B.) and gave an excellent entertainment in the Parish Church Hall. The same well-known party were at the Town Hall, Banchory a few days later where another enthusiastic audience applauded their efforts.

At the Queen's Hall, King's Lynn, the Wonderland Animated Photo Co. are showing Aladdin, Living Flowers, New Little Brother, First Cake, Servant's Revenge, India, and Norway. The exhibitors use a Butcher's Empire projector and the King's Lynn public think the pictures among the steadiest shown in the town.

Large audiences were present at the Town Hall, St. Albans, to witness the various pageants of the year shown by the Gaumont Chrono. The review of the part played by local performers in the St. Alban's pageant was watched with keen interest, and was warmly applauded. Romsey, Oxford, Bury St. Edmunds, and Coventry pageants were also shown.

After a week's visit Payne's Bioscope has left the Sale Field, Andover. The entertainments have been well patronised, though two shows a night was the rule. At a special concluding performance on Sunday, Niagara and Life of Christ were shown.

The Royal American Bioscope, at the Theatre of Varieties, Carnarvon, is showing North Wales, and numerous comics.

The U.S.A. Animated Pictures.—There was a fairly large audience in the Kinnaird Hall, when the U.S.A. Animated Picture Co. entered upon its last week in Dundee. The program was entirely changed. The new series of pictures shown proved very popular. They included the King on the Dreadnought, They Would Play Cards, Jim's Apprenticeship, Lightning Sketches, and The Bad Man of the West.

Messrs. Beddal have paid a much appreciated visit to Haresfield, Middlesex, with the kinematograph and side shows.

Pringle's Pictures.—Owing to the large numbers that witnessed The Life of Christ as depicted by the kinematograph at Colston Hall last week end—this signifying the public's appreciation of a really remarkable achievement in animated photography—the film has been retained this week, and forms the main item on the program of Pringle's Pictures. What adds to the effect is the singing of a large choir, which renders appropriate sacred music, whilst Mr. George Risely presides at the grand organ with his well known ability. In the first part of the program there are several new pictures, but all of them, it should be noted, are quite in keeping with the nature of the chief feature. The subjects include The Brigand's Daughter, some fine views of Niagara and West Africa, and The Race for Millions.

Mr. Dove Paterson's Shows have been so highly appreciated at the Winter Zoo, Aberdeen, that the proprietor has booked his exhibitions right up to December 7th, with prospects of a much longer period. One of the most attractive items in his program consists of pictorial trips, and these are changed every week. Mr. Paterson is one of those exhibitors who believes in giving the most exhaustive attention to *effects* during the projection of the pictures, and it will be noticed that all the more successful showmen look well after this phase of the business.

The Empire Theatre, Dundee.—The Empire management seems determined to spare no expense in bringing the very latest films to Dundee. The collection is such an extensive one that an entire change of program is presented every evening. Humour, pathos, and excitement abound. The Pirate's Treasure, a clever dramatic picture, is extra good, while A Novice on Horseback, The Uunlucky Best Man, and The Tailor's Dummy created roars of laughter.

A well got-up program reaches us from the Provident Hall, Rochdale, where, under the direction of Mr. Francis D. Sutherland, Mr. Sidney Carter's New Century Pictures are scoring a success. The Films are Lady Traveller, Wonderful Flames, Why the Wedding was Put Off, Knowing Dogs, After the Fancy Dress Ball, Falsely Accused, Master's New Tea Service, Wild Goose Chase, Cruiser in a Storm, Grand-Pa and the Kitten, Ghost's Holiday, Some of Our Relations, The Foster Father, Aeronaut's First Appearance.

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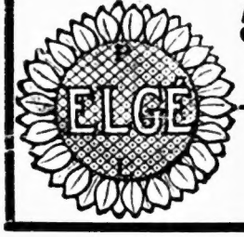


BARCELONA AND BERLIN.
Milan Moscow, and Cleveland, Ohio, U.S.A.

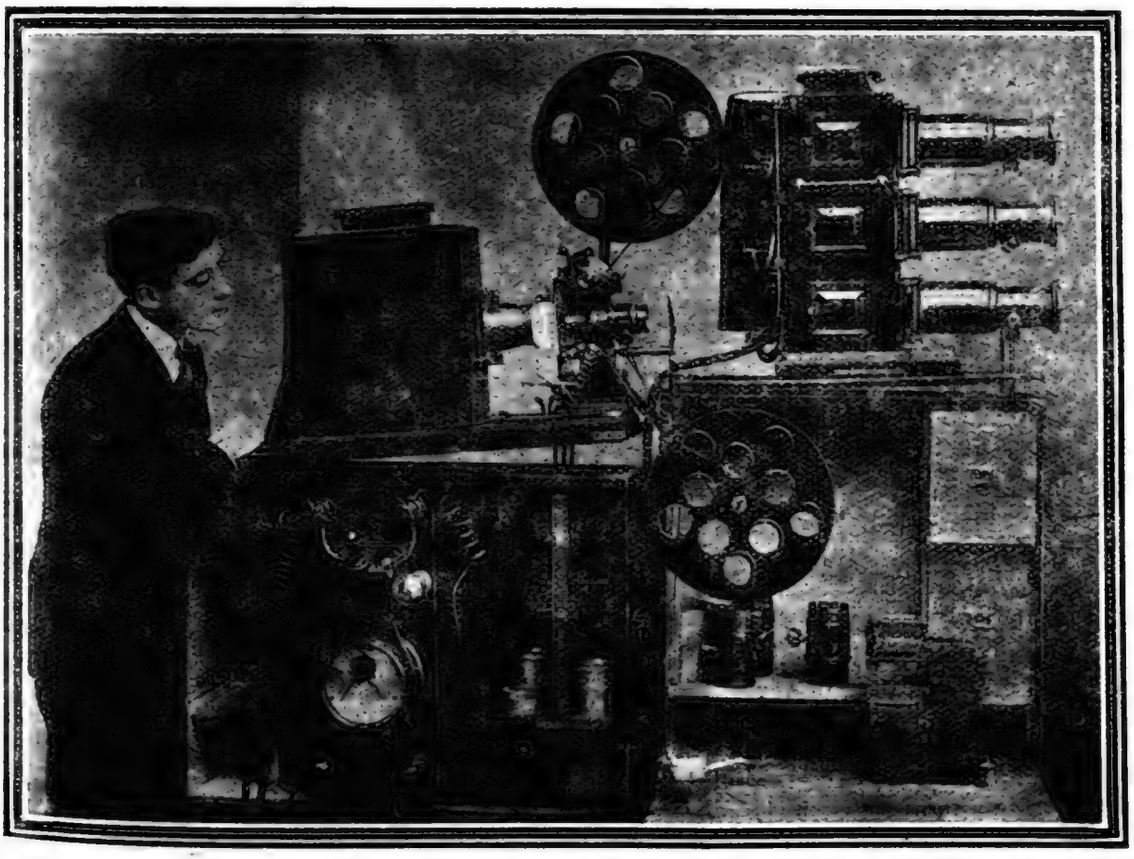
Mr. Arthur Malden and his Work.

One of the most interesting series of entertainments from many points of view is that under the direction of Mr. Arthur Malden, representing the London Polytechnic. This Institution, where in the old days we used to go to see all the latest scientific wonders, the Diving Bell and Pepper's Ghost, has always been to the fore in matters pertaining to the useful application of the Lantern and the Kinematograph, and it was here that the first Animated Pictures, shown by Lumieré's machine, under Trewey, were exhibited to the British public. The latest venture of the Polytechnic has been the adaptation of the Lantern and the Kinematograph to pictorially illustrate a very beautiful series of travel lectures. Lovers of art and the beautiful in nature have a veritable feast; the illusion is perfect and by the aid of the dissolving views, now very largely neglected in favor of the Single Lantern, and the Animated Pictures, which follow rapidly and without the aid of the usual objectionable signals, the audience is carried away to sights and sounds of other lands, the silence being broken only by the racy descriptions, music and effects introduced to enhance the charm.

The lecturer, Mr. Arthur Malden, is the son of Prof. B. J. Malden, for many years a favourite lecturer, who did much for the cause of the lantern, and who is still keenly interested in his son's work. Although Mr. Arthur Malden has only been on the public platform for the past five years, he has already secured a well-deserved popularity, and his chatty manner and elocutionary powers, combined with the rare gift of knowing how to tell a good story, hold the undivided attention of the audience from the opening picture to "The King." He good-humouredly admits that he is fortunate in possessing a treasure in his operator, Mr. Tom B. Mercer, and there is no doubt that the sympathy existing between operator and lecturer, together with the splendid precision of manipulation, spells success. Mr. Mercer, although yet a young man, has had a large experience of lantern and kinematograph work of many kinds during his ten years at the Polytechnic, and is undoubtedly the right man in the right place.

MR. ARTHUR MALDEN.

The apparatus employed consists of a professional Chrono Mechanism specially built up to suit the requirements of the show, and a miniature triple lantern, with a very fine set of lenses of various powers. The method of fitting up is shown in our illustration. The machine there depicted, however, is a Prestwich No. 7, which has been in use until quite recently.



Mr. Malden's labours have commenced this season with a week at the Hastings Pier Pavilion, where he has been a favoured visitor, and warmly welcomed during the past five years. Then, after a short visit to the South-Eastern towns, he proceeds to the Midland and Northern towns, as far as Scotland, appearing at most of the principal literary and scientific societies.

Should any of our readers have the opportunity they should certainly visit these entertainments, and they will find they are warmly welcomed by two enthusiasts who will willingly give or take a hint at any time.

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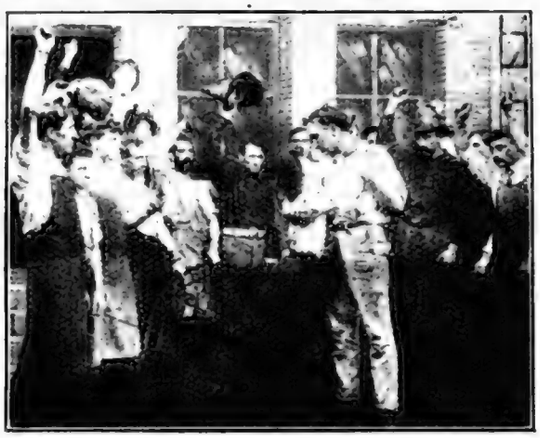

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Two lovers parting at gate after day's work. Hero assaulted by thugs hired by superintendent, who is also in love with pretty factory girl—Assailants routed—Superintendent bent on revenge discharges accepted suitor—Summons pretty girl to office—Endeavours to gain her affection—His suit repulsed—Factory discovered on fire—Superintendent escapes, leaving unfortunate girl to perish. Hero misses his promised bride among employees—Climbs up leader pipe—Effects daring rescue.

A splendid film full of dramatic situations. A strong plot and a great fire scene with a thrilling climax.

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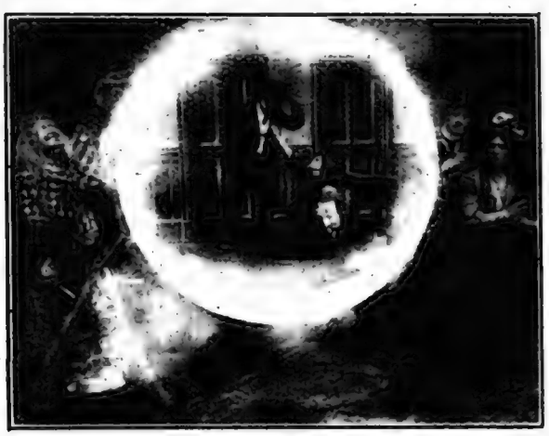
Length 700 Feet.

THE GYPSY'S WARNING.



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A lover-like pair strolling through woods—Come to gypsy camp—Meet fortune-teller who denounces man and warns girl to avoid him—Magic powder placed in boiling pot shows in visions that man is married—Forecast ridiculed—Couple depart—Scene changes to church where same couple are about to wed—Lawful wife interrupts ceremony—Unfortunate girl stunned by the man's duplicity—Recalls too late "The Gypsy's Warning."

Code Word, "Gyps." **Length 285 Feet.**

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Railway Run in the Austrian Tyrol	400	,,
Needs Must when the Devil Drives	390	,,
Fiji and the South Sea Islands	590	,,
The New Army Airship	300	,,
All Blacks Football	290	,,
Across the Balkans:—		
Herzegovina, Bosnia, and Dalmatia	710	,,
Montenegro and Albanian Alps	350	,,
Life and Service in Servia	435	,,
Macedonia and the Insurgents	540	,,
Bulgaria and its Citizens	800	,,
Bulgarian Infantry	410	,,
Bulgarian Cavalry and Artillery	415	,,
Roumania, its Citizens and Soldiers	420	,,
A Mad Heroine	623	,,
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The Athletic Daughter	390	,,
The Stolen Cycle	250	,,
Remember the Fifth of November	535	,,
Travelling on the Cheap	340	,,
Travelling Bed	335	,,
Father buys a Garden Roller	580	,,
The Irresistible Piano	410	,,
Ju Jitsu	445	,,
Falsely Accused	555	,,
Absent-Minded Professor	490	,,
A Shilling Short of His Wages	400	,,
A Four-Year-Old Heroine	405	,,
The Vacuum Cleaner	350	,,
An Unfortunate Start	415	,,

Vitagraph Co. of America.

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The Gypsy's Warning	285	,,
The Burglar	440	,,
Disintegrated Convict	425	,,
The Ghost Story	230	,,
Cast up by the Sea	435	,,
Liquid Electricity	470	,,
Fountain of Youth	375	,,
The Baby Elephant	425	,,
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Man, Hat, and Cocktail	400	,,
The Easterner	475	,,
The Starving Artist	650	,,
White Man's First Smoke	500	,,
Double Barrelled Suicide	280	,,
The Bargain Fiend	500	,,
The Boy, the Bust and the Bath	425	,,
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The Lodger had the Haddock	295	,,
The 5.30 Collection	250	,,
A Woodland Tragedy	470	,,
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Some of our Relations	130	,,
Stolen Fruit	280	,,
The Adventures of Maud	440	,,
Early Birds	550	,,
Oh! that Hat	325	,,
Woman Supreme	212	,,
Quit Ye Like Men	365	,,
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The Rev. Father Bernard Vaughan Delivering one of his Remarkable Sermons	156	,,

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Even a Worm will Turn	275	,,
Wild Animals	380	,,
Making of a Cricket Bat	440	,,
Saved from the Sea	455	,,
Benediction of the Sea	370	,,

Review of Latest Productions.

The Elgé list is this week one of which the Gaumont Co. has every right to be proud. It includes four subjects and such a uniformily high standard both of plot and photography as these subjects possess is not often to be met with. Two of the films have an additional attraction from the fact that the action takes place amid some really beautiful coast scenery. These are "A Fisher Girl's Wooing" and "The Smuggler's Wife" and these subjects have also a slight resemblance in plot In the first we see a fisher lass love-making, in the beautiful natural setting of a rocky sea coast, with a person who from his appearance seems to be a summer visitor. There is also a jealous sailor who has apparently been discarded in favour of the gallant, and he dogs the footsteps of the lovers and at last, in a bit of fury, stabs the girl. The latter is carried home and gradually recovers from her wound, a happy outcome which is apparently due largely to the assiduous attentions of her lover. The jealous sailor is given his final dismissal and all ends well after all.

The Smuggler's Wife has more of the element of tragedy. The opening scene is a beautiful picture of the same rocky sea-coast, and the smuggler is setting out in his boat, his wife wishing him god-speed. As soon as the boat is out of sight one of the smuggler's companions left behind on the shore attempts to pay attentions to the wife, which she is quick to resent. He thereupon goes off to inform the police, as a means of vengeance, unaware that the wife has her suspicions of his faithfulness and is following him. The woman sees him talking to two officers, and on his return, follows him to the top of a lofty cliff and pushes him over.

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A remarkable series of pictures illustrating life on board the Reformatory Ship "Cornwall," stationed at Purfleet.

In the opening scene a ragged urchin is seen in charge of an officer waiting on the slipway for the "Cornwall's" boat which takes him on board

After a bath and change of clothes it is necessary to have his hair cut—a process which causes never ending fun to the older lads.

The boys get some fun out of scrubbing the decks, and after more drills the very essential knowledge to a sailor of heaving the lead is practised.

Our boy has evidently behaved himself during his sojourn on board, as he is next discharged with a good character, and we see the chief officer shaking hands with him as he leaves the ship amidst the cheers of his comrades.

He lands again on the slipway to commence life once more in the big world a healthier and stronger lad, and thoroughly fitted to face the duties of life after the careful training he has received on board the Reformatory Ship "Cornwall."

Length 600 feet or 183 Metres. Code Word "Reformatory."
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A roaring comic of the knockabout order—one long laugh.

Length 275 feet or 84 Metres. Code Word "Worm."
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Saving the Colours, described as an incident of the Franco-German War, and as being founded on an actual incident, is perhaps the most ambitious of the Elgé films. It is a triumph of stage-management, the various battle scenes having a realism which we have seldom seen surpassed, while the other incidents also owe a great deal to the manner in which even the "supers" sustain their parts. The story also is a very good one. The first scene shows an officer parting from his wife and child and setting out for the front with his regiment. He is quickly engaged in an affray with the Prussians, and the latter succeed in capturing the position of which he has charge. The officer, who has charge of the flag, is wounded, and is at a loss how to preserve this precious piece of cloth, but at last instructs a soldier, who binds it round his wounded knee and then covers it with bandages. The officer is carried to the Germans' hospital, and there his wife and child are permitted to visit him. The officer hastily unwinds the bandages, secures the flag and hands it to his wife, who quickly wraps it round the baby, conceals it with its outer garments and makes her way safely from the camp back to the French lines, where a number of crippled soldiers receives the tattered rag from her with hysterical shouts of delight.

There is a violent contrast between the last subject, and "Tommy the Tin Pot Hero," the latest comic conception of Gaumont's. The latter is a very good film and also enjoys the same advantages of good photography, particularly in the staged scenes. It opens with two boy armies, in mock combat, with wooden swords. Tommy, the Hero, who leads one side, is wearing a saucepan as a helmet, and in the melée this is thrust hard over his eyes and ears. The boys disperse as a policeman makes his appearance, but Tommy being temporarily blind cannot make off and is seized by the guardian of law and order who catechises him, and then makes strenuous but unavailing efforts to remove the pot from his head, by placing his knee on his chest and pulling. Finding his efforts have no effect he marches the youngster off to his home and, with a grin, hands him over to his mother. This good lady, alarmed at her son's condition, puts on her bonnet and cloak and quickly marches him to the nearest chemist's, but the man of pills, though he strives manfully amidst the gibes of an amused crowd, can make no impression on the unusual head gear and mother and Tommy take their way to the local forge. Here they are laughed off the premises by a number of burly blacksmiths. In the street, as they make their way with a following of laughing boys, they come across an old acquaintance in a milkman and he does his best by pouring some milk into the pot with the idea of making release easier, but with no greater success than the others. The commotion caused by the unusual spectacle presented by the urchin leads to mother and son being asked to visit the police station, where the case is explained. The whole staff of officers then turn their attention to the unfortunate youngster. One seizes the pot and another Tommy's body and the rest of the staff range themselves behind one or other of their leaders and indulge in a lusty pull, the pot at last yielding to this strenuous effort and leaving Tommy a free and happy boy once more.

The Vitagraph Co. are to be congratulated on the regularity with which they have issued subjects of a high class since the busy season began. Before Liquid Electricity had been forgotten, they made another hit with The Disintegrated Convict, and they have this week put out a film with the title The Mill Girl, which is also likely to be a success. The heroine is a work girl who is pestered with the unwelcome attentions of the foreman at the mill at which she works. A collision naturally occurs between the unwelcome suitor and the girl's real lover, and the latter receives a severe beating and goes off with threats of vengeance, which we are shortly enabled to see him putting into effect. He hires two "hard cases" to waylay the hero, but the latter proves himself equal to the occasion, floors one villain and puts the other to flight. Other attempts are foiled with equal ease, and the baffled rival then secures his vengeance in another way by securing the lover's dismissal from the mill. He renews his attentions to the lady when her protector has been thus disposed of, and getting no "forrarder" seizes the opportunity presented by a fire at the mill and confines her in the work-room. The lover discovers that she is there and foils his rival once more by climbing up a pipe and rescuing the unconscious girl. The fire scene presents an opportunity for realism, which has been well utilised, and the subject as a whole is a good example of wholesome sensation.

The Vitagraph Co. have also a cleverly devised trick film with the title The Gypsy's Warning. A couple of lovers seize the opportunity presented by the sight of an old gypsy, and enlist her assistance in revealing their future. The pictures revealed are hardly of the nature expected, for the gypsy warns the girl of her companion, and by the aid of powder thrown on the fire, shows him going through the ceremony of marriage with another woman, and when that has no effect, uses more powder and produces another scene in which he is seen ill-treating his wife. The girl, however, refuses to believe ill of her lover, and in the last scene is shown standing with him at the altar. Here, however, the truth of the gypsy's warning receives unexpected confirmation, for the first wife appears with her child and puts an end to the ceremony.

Messrs. Cricks & Sharp have a number of interesting subjects, of which "The Oyster Industry" is perhaps the best. This subject, taken by special permission of the Whitstable Oyster Fishing Company, opens as the fishermen leave the beach in their small boats and row out to the smacks engaged in the fishing. Next a pretty picture is given of the smacks setting sail for the beds and, arrived there, a comprehensive view of the method of dredging up the oysters, taken from one of the smacks, is given. Afterwards the various processes of landing, cleaning, packing, etc. are shown and the subject concludes with a view of a gentleman sitting down to a feast of the oysters.

A very suitable subject at this time of day, is the same firm's "Only a Limerick" and they are to be congratulated on the manner in which they have taken advantage of a passing craze. A gentleman is seen leaving home for the office, and purchases a paper to study a Limerick. On his arrival a lad brings the morning's letters, but he is too interested in the Limerick to give much attention to business, and sitting down at his desk proceeds to compose the missing line. After taxing his brains for some time he is called out by the telephone, leaving the result of his efforts on the desk. Hastily pulling down the lid, he fails to notice it is not quite shut. During his absence his wife enters, and seeing the desk is not closed, she opens it and discovers a paper in her husband's handwriting saying "Dear Flossie, I adore you." Thinking her husband is engaged in an intrigue with another woman she lays in wait for him with a golf club, and immediately he re-enters the office, emphasises her opinion of Flossie and his conduct with the club. The poor man has not a chance to explain until the virago is quite exhausted.

This firm has also issued "A Drink Cure." A party of actors is seen at their club enjoying a game of cards, when a brother actor enters in somewhat elevated condition, upsetting the game and putting the whole room in an uproar. He is so unbearable that at last the gentlemen have him removed by the footman, who takes him to bed. One of the company suggests that he shall be taught a lesson, and hastily donning animal masks and cloaks all proceed to the misguided fellow's bedroom. Thinking they are only creatures of his disordered brain he throws the water jug and breaks a big mirror. The gentlemen have just come to return to their game of cards when the drunken fellow follows them and seeing the various animals again has a fit and falls senseless on the floor. Thinking the joke has gone far enough the gentlemen hastily discard their masks and raise their friend, and endeavour to restore him to a reasonable frame of mind. When he is somewhat calmer one of the friends offers him a glass of spirits, but the experience has been a lesson to him, and taking the glass he dashes it on the floor.

The Hepworth Manufacturing Co. have apparently made a "corner" in seaside films. They have this week issued another in which a humorous love story takes place at a seaside resort. Two young and attractive maidens are shown in attendance on an invalid father, who keeps a close eye upon them from his bath chair, and intervenes vigorously when they engage in a flirtation with two young men. When the latter have retired the old man is wheeled to a bathing machine and enters to prepare for a dip. In his absence the young men return and divulge a scheme for securing his friendship, which the girls agree to without much pressing. The girls enter the next bathing machine and the young men enter a boat and take them off under their parent's eyes, while the latter stands hesitating to enter the rough sea. His machine has apparently been let further into the water than is absolutely safe, and at last is pitched over, the old invalid clinging to the top. The young men perceive the old man's danger is their opportunity, and succeed in bringing him off safe after some difficulty, to receive their reward in the blessing of the old father when they again present themselves with the two girls.

Mogador Street Scenes is also a Hepworth subject, and one more addition to the Moorish subjects which they have been issuing periodically. The subject shows a procession of a number of important personages from church, the streets being lined by Moorish troops, and

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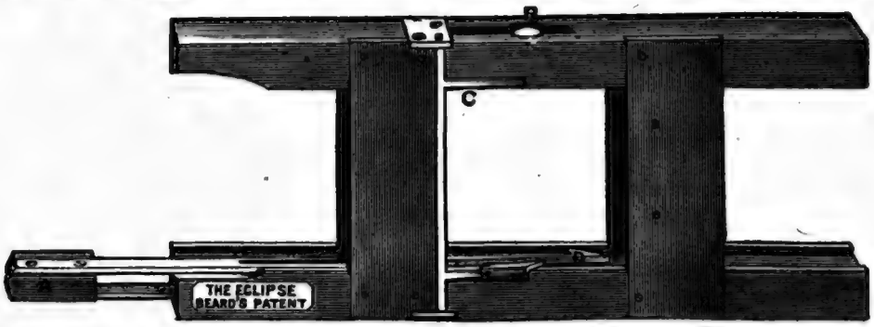

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among a number of other views of the city is one in which practically all the European inhabitants are shown riding towards the camera.

Rather a new line in travel pictures is struck by the Walturdaw Co. in The Canadian Settler, which is more directly instructive than is usual with subjects of the class. We should imagine, indeed, that this film would be of considerable assistance to the emigration authorities. It shows the work which those who take up land in Canada must do, very thoroughly, from the first clearing of the timber until the time comes when the homestead is completed. Views of ploughing with a team of oxen are introduced, and generally speaking, as an illustration of methods of life in one of the newer parts of the Empire, it is of great interest.

The Walturdaw Co. have also a film with the title Belles of Japan, which opens with a view of a bunch of Japanese flowers. These disappear and in their place a number of pictures of typical Japanese maidens are presented on a stand. This picture can be obtained coloured, and is undoubtedly much to be preferred thus improved.

The Urban Trading Co. have secured a capital picture of the *Mauretania* on the occasion of her leaving her berth at Wallsend-on-Tyne, after being formally handed over to the Cunard Company by Swan, Hunter & Co, the builders. We remember many excellent sea pictures put out by the Urban Co., but none to beat this, for both photographic quality and interest. The huge ship has been taken from every possible viewpoint, and some remarkably artistic effects of light and shade are to be noticed. Beginning with a stern view of the vessel, we are shown a panoramic view, in which the tremendous size of the vessel may be appreciated by the way in which it dwarfs a large steamer moored alongside. A number of views are then given of the various craft filled with excursionists which were on the river, and after this come the titbits of the film—a beautiful series of views taken from the tug which accompanied the vessel. In one part the vessel with the Urban camera on board cuts across the bows of the *Mauretania*, and the view thus secured is a very fine one, while the film concludes as the new liner swings round and starts on her trial trip to Glasgow.

The Urban Co. have two other films of unusual character. In one, the process of dynamiting chimney stacks is kinematographically recorded for the first time. The manner in which these huge piles are brought down is fairly well known. The base is weakened, so that it barely supports the weight upon it, and when still more of the bricks are dislodged it falls, the direction of the fall depending on which side of the base has been weakened, and therefore being under the control of the workmen. In the Urban film, the whole operations are shown, the placing of the charge in the cavity prepared for it, its firing by electricity, and the collapse of the tower. The falls are shown in more than one direction, that in which the huge mass of masonry seems to be toppling on to the spectator being particularly effective.

The other Urban subject has the comprehensive title "Animal and Bird Sagacity" and we should imagine must have taken some years to complete. It consists of a series of views in which animals and birds, both domestic and wild, give evidence of intelligence in a way that is sometimes amusing and sometimes almost startling. The view which is likely to appeal most strongly to audiences is that of a horse which opens a window by the means of inserting his nose under the sash and forcing it up, but there are many others which are likely to make an appeal to lovers of animals. Those of a tame Gull are particularly good. This bird, which seems to possess the mischievous tendencies usually ascribed to the Jackdaw, is seen playfully hopping about on the lawn. A chair is at hand on which a lady has left her work-basket and the bird in a little while turns its attention to this, strews the contents about the grass and finishes by bringing the basket itself to the ground. There is also a view of a Jackdaw about its toilet, which it performs with much thoroughness in a basin of water, of a parrot, which also performs its abolutions, of a cat and dog, in a friendly engagement, of carrier pigeons, of a terrier in the congenial occupation of ratting and of a cock fight. There are also amusing scenes in which a dog tackles a cock and a monkey respectively, coming off decidedly second best in each case. The mock encounter with the cock is most amusing, the dog's efforts to get at the rear of his enemy out of the way of an uncomfortably sharp beak, being persistently baffled. The film concludes with a view of a collection of monkeys of laughably human aspect.

The Urban Co. have exercised their powers of caricature, which recent subjects would seem to show are well developed, at the expense of the wrestling craze. Youthful Hackensmidts shows two young hopefuls wrestling in a secluded spot. They are discovered by an old lady who separates them, but they resume the combat when she has left, until a policeman appears and carries the squirming boys away. They escape and hide in the upper room of an inn. The policeman comes in for a drink on the quiet, and while he is enjoying the refreshment the urchins tumble a feather bed on top of him. The boys escape with the policeman's helmet and coat, and an amusing finale shows them in the loose fitting garb.

The dog hero was a common feature of film subjects some months ago, but latterly there was a certain sameness about films in which dogs figured, and they finally disappeared from the lists. This week the Warwick Co. have a subject with a dog as the leading character, which is arranged on quite different lines to the films alluded to. The dog in Spot the Dog Thief is the property of a disreputable couple who make their living by thieving, and the animal is trained to assist them. In a series of scenes it is shown taking articles from shops to its owners. A chase ensues and the dog is captured and led before a magistrate. Here an amusing scene occurs, for as the official bends down the dog seizes his hat and makes off with it. His action leads to the capture of his owners, for the police follow him, are led into the thieves' den, and take the latter in charge.

Correspondence.

STEALING THUNDER.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

Sir,—It is gratifying to find trade circulars descriptive of film subjects bodily lifted into the Hiring Lists of our contemporaries,—subjects often secured at great expense, and at considerable risk; but in common justice to the firm which took the risk, fitting out expeditions and planning their conduct for months beforehand, the company which makes a feature of letting out films on hire ought to acknowledge their source.

At the time of writing I have before me the Hiring List of such a company, and in a compilation of 128 pages, 18 have been transferred bodily without any mention either of the source of the film or of its description. Further, one of the subjects—that of the number which has cost my firm the most, in time and means, and on the part of its operators risk and deprivation, is referred to by the company in question as "ours." "We have from *our* operators in South Africa . . . *we* have arranged the series"—etc.

With all due respect, Sir, the company in question did nothing of the sort. Mention is certainly made in an earlier page that the "films have been carefully selected from the leading makers' best efforts;" but we submit that this statement falls far short of the justice to which we consider ourselves entitled.

Having aired this particular grievance, perhaps you will allow me another growl?

It is well known throughout the trade – throughout the world—that the firm I have the honour to represent was the first in the field with educational subjects: that for many years past, with the object of exploiting the kinematograph as the coming educational factor, it has spared no pains and no expense to benefit the whole trade. Subjects of *direct* educational and scientific value—as distinct from purely entertaining pictures—have during this time been accumulated by my firm until the time should be ripe for the adoption of the Kinematograph in Educational Centres. No other manufacturer has made the collection of such subjects a feature; and my firm were content carefully to plan and wait until the time should arrive for the general adoption of the idea.

By a coincidence, the company which steals the thunder in the manner detailed above has also entered the field as an educational kinematograph caterer: with *our* film subjects, actually posing as the the originator of the idea. Cleverly worded in its appeal to educational bodies, the following statement is rather tall, to say the least:

> "All who are interested in modern teaching methods should communicate with us on the subject. We are the Pioneers of animated pictures, and the largest manufacturers in the world."

Is not some modification even of advertising bombast necessary in such a case as the one quoted?

I venture to hazard an opinion that if that company's list were expurgated of the productions of other makers the "teaching" element would be conspicuous by its total absence.

There is plenty of room, sir, for enterprise; the field opening up is vast, illimitable; but common justice and commercial integrity ought to count, and it is on this ground that I venture thus to trouble you, and respectfully suggest that the company alluded to should not hold up the trade to ridicule by making professions which it cannot, unaided, carry out.—Yours faithfully,

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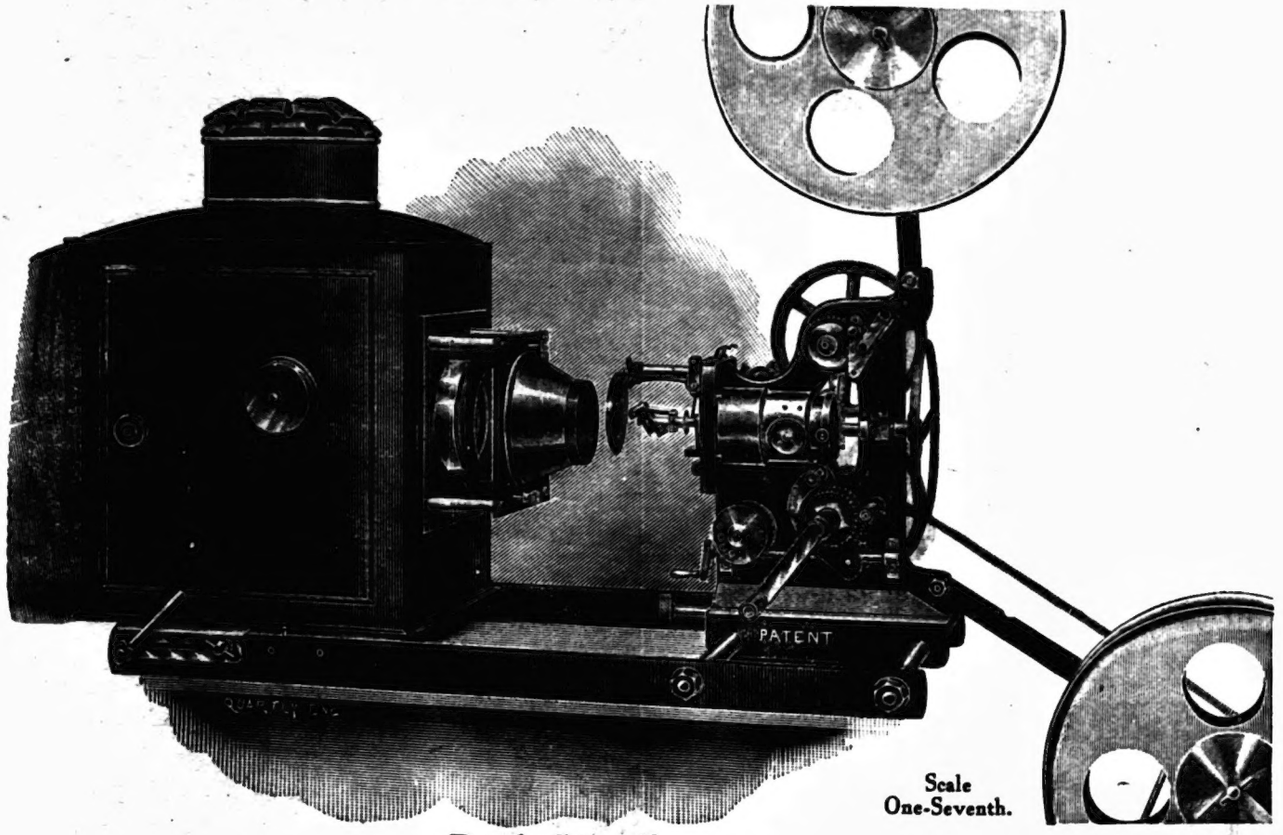

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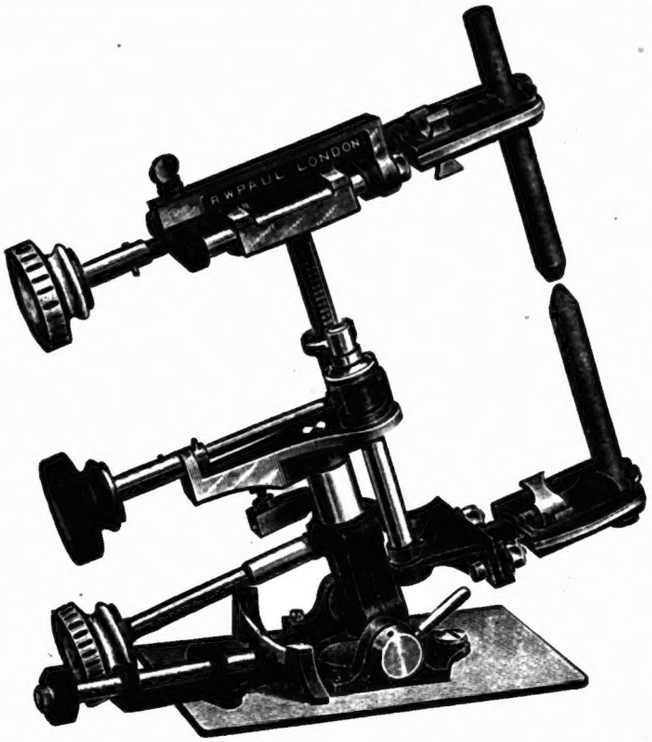

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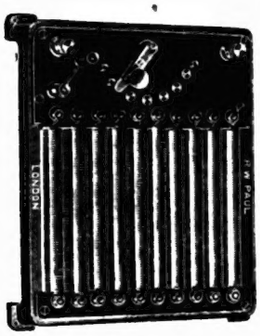

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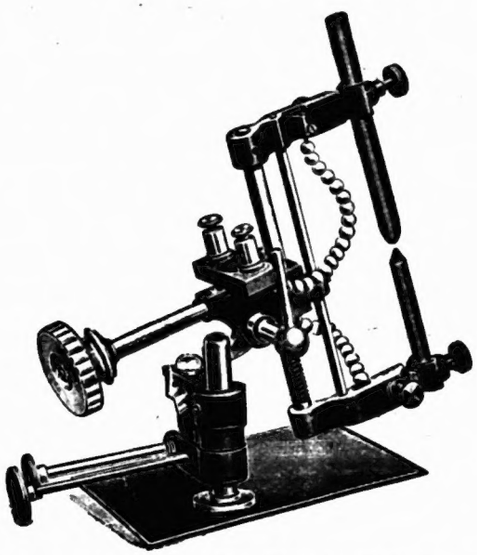

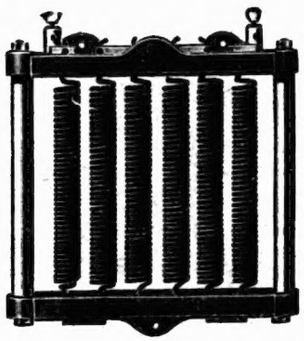

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